

# NIRNAYASAGAR

A Century of Type-casting, Printing and Publishing

*By*

Vinayak Y. Kulkarni



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Maharashtra Information Centre, New Delhi



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ESHWANT

NOVEMBER 1969

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Price—Fifty Paise

2232  
C49  
K83

*Published by :*

THE CHIEF INFORMATION OFFICER  
MAHARASHTRA INFORMATION CENTRE  
CONNAUGHT CIRCUS, NEW DELHI

*Printed by :*

THE MANAGER, GOVERNMENT CENTRAL PRESS  
BOMBAY-4

## PUBLISHER'S NOTE

The cultural heritage of our motherland in all its diverse forms is the common property of not only the people of India but of whole of mankind and it involves obligation on the part of all to enrich it in every possible way open to them.

An attempt however small to bring within reach of an average Indian authentic information on the important aspects of history and culture to make possible two-way flow of information between different States could prove an essential prerequisite for securing harmony in inter-State relationship and promotion of national integration.

The Maharashtra Information Centre with this humble object in view has projected a series of booklets introducing Maharashtra. These publications which constitute the introductory pamphlets on the life and culture of Maharashtra cover a wide field of history and social and cultural life of the people of the State. The contributors are authorities in their subjects and well known for their erudition.

The present series is published in English and attempts would soon be made to publish them in other Indian languages. About a dozen more titles are also envisaged in the near future. The booklets are intended to be illustrative in character though not comprehensive in design. Nor is there any rigidity in the forms of opinions expressed by the authors.



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It is hoped that the series will go a long way in pulling down the veils of ignorance that retard the growth of a healthy antional feeling and help in bringing the people of Maharashtra closer to the people of other States.

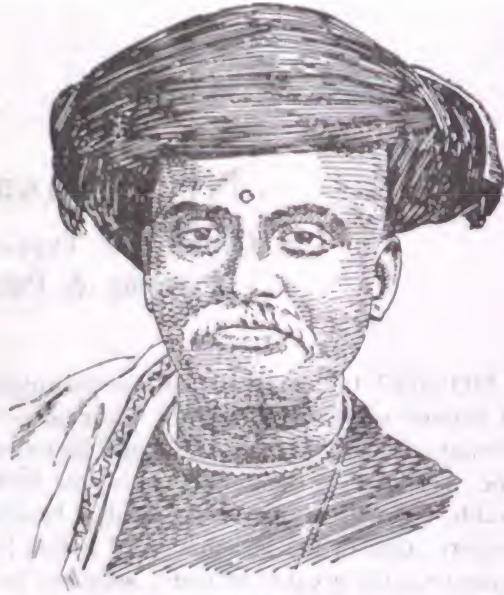
# **Nirnayasagar**

## **A Century of Type-casting Printing & Publishing**

**A**MONGST the media of mass communication, the printed word is undoubtedly supreme — with less of limitations than any other. And since the movable type is the very heart of the printed word, the inventors of movable types have rightly been called benefactors of humanity. One of the benefactors of Indian humanity, if indeed not the greatest of them, appeared in Western India in the latter half of the 19th century. His name was Jawaji Dadaji Chaudhari and the names of his achievements, now his monuments, are the Nirnayasagar Press and the Jawaji Dadaji Type-Foundry.

Jawaji Dadaji Chaudhari was of obscure origin and a near illiterate, and yet became a printer of world renown. Forbidden by his Shastras even to hear the Vedas, he was yet able to print and broadcast them. And of course not knowing a word of Sanskrit, he yet produced books for Sanskrit scholars all over the world. In fact, not supposed to have anything to do with books, he yet built up a press and a publishing house that became an internationally recognized institution.





Jawaji Dadaji the Founder of  
Nirnayasagar

For the average Maharashtrian, Nirnayasagar is a synonym for the annual '*Panchang*' or astrological almanac in his house; to the devout, it recalls their religious classics beautifully printed; many readers wish all books were printed at Nirnayasagar and most authors hardly differ. In the printing trade the name means elegant, 'heavy duty' types and every variety of printing equipment and, besides, competent advice, fair dealing and hearty co-operation. And the world over, Nirnayasagar stands for correct, faultless reproductions of old Sanskrit texts in beautiful types and



fine printing, in volumes that invite handling. In Germany, France, Britain, Italy, America, Japan... wherever scholars study Sanskrit, Nirnayasagar is known as the prime source of their reference works.

Jawaji, son of Dadaji Chaudhari, was left by his father an orphan at nine and had to begin earning his livelihood at ten — by polishing types in the type-foundry of the American Mission's press in Bombay, on Rs. 2 a month. But in ten years he had made himself so proficient at type-cutting and casting that Thomas Graham, the press's type-specialist, became wary of teaching further secrets of his craft to this apt learner. When the *Times of India* took over the press, Jawaji's salary went up to Rs. 10, but he kept looking around and after eighteen months he went over to the *Induprakash* Press on Rs. 13. Again after eighteen months he got into the Oriental Press on Rs. 30 as a type-caster in his own right.

He knew he had a gift for types and had diligently cultivated it. People liked and even preferred his types. Why not turn the gift to his own account instead of letting others benefit by it? Diligence and earnestness applied in his own interests rather than others' must surely lead to fortune? Besides, Jawaji felt a growing objection to remaining a servant any more. But capital was necessary if he was to start on his own. He approached his maternal uncle for an initial capital of Rs. 300 and to his joy Uncle agreed to oblige. But the joy was short-lived. Uncle told him the next day that funds could be raised only by mortgaging something but he had nothing to pawn.

However, as Jawaji turned away in great disappointment, one Khuma Sheth who had been with the uncle, followed Jawaji. He had been struck by Jawaji's personality and decided that a small sum laid out with this capable and honest-looking youth could turn to good account. Jawaji coaxed from him a loan of Rs. 700.

At once he hired a place near his residence in Kolbhat Lane (now Dr. M. B. Velkar Street) and started a tiny foundry in 1864. He bought Marathi and Gujarati type matrices from Thomas Graham and got his casting machines made locally. He set Ranu Ravji Aaru, who became his life-long colleague, on type-cutting. It has been said that Ranuji, though quite illiterate, was a type-cutter of genius. He had an inborn sense of form, symmetry, elegance; and the shapes and formations he and Jawaji gave to the Devanagari, Gujarati and Kannada letters have endured for three quarters of a century. Jawaji Dadaji so prospered in his business that soon he had repaid his first loan with interest and even a second, bigger one from someone else.

It was not till 1869 that Jawaji could have his own press. Shastri Vitthal Sakharam Agnihotri who had been issuing for some years a lithographed '*Panchang*' proposed that if Jawaji could print his almanac from set types, he would give him an award of Rs. 500. Jawaji accepted the challenge. With the help of Ranuji he casted a whole series of specialized types and got a specimen page printed. The Shastri was fully satisfied, but was no longer in a position to make good his promise of an award. Nothing daunted, Jawaji somehow managed to buy a small press. He named it '*Nirnayasagar*' and

the annual '*Panchang*' has been its inseparable feature ever since.

Jawaji Dadaji had the gift of judging men. In his find of Ramchandra Amrit More he secured a press-manager of skill and acumen, and a loyal friend as well. Ranuji continued to preside at the foundry.

In course of time Jawaji imported a type-casting machine and two sizes of type matrices. He had a wish to manufacture for himself every machine and implement required for type-casting. With this view he got a number of illustrated catalogues, from which he could make out the shape and form, the position and function of each part of the machine. But he could not risk patent-infringement and so the idea had to be given up. Breakdowns in his own plant he could always repair for himself.

Dame fortune smiled on Jawaji Dadaji. The secret of his success was attention to details. He could not pass by a fault but must correct it. A bad sheet, ream or a whole printed lot must needs be rejected. Nothing but the best could satisfy him; anything less than perfect was not good enough. He would not compromise on conditions set by him, nor on his own promises. He could therefore be trusted to 'deliver the goods'.

What Jawaji didn't know about Devanagari printing was probably not worth knowing and he didn't know anyone who did. The script has its own complexities for composing and printing and both are greatly increased in Sanskrit. To get results to his own satisfaction Jawaji designed his '*Akhand*' type for Devanagari

which lent to his Sanskrit printing a grace and elegance not otherwise obtainable. True, the compositor's 'type-case' becomes an almost unwieldy affair, but the difficulties nearly end in the composing room and all further stages of printing become comparatively easy. The resulting fineness of printing cannot be matched by any other process.

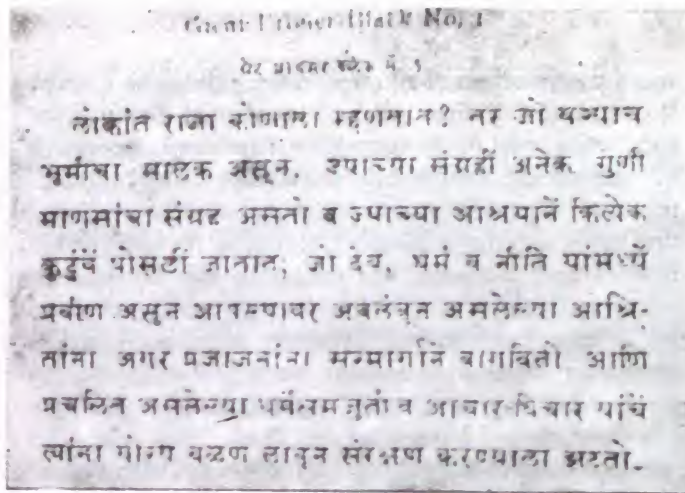
Only the combined type-cutting craftsmanship of Ranuji and Jawaji could have made a success of this experiment — Ranuji was then perhaps the only type-cutter in India who could achieve the end-result. The delicacy and skill needed in the cutting could well be compared to a jeweller's, with far less of settled patterns than the latter's.

The 'Akhand' type was rightly considered a privilege and a patent of the foundry and the press. For many years it was not for sale; and when it was, its sale was confined to presses of a certain standard.

Thus Jawaji grew in prestige and prosperity. As he used to say — "Money is a great support of virtue. If you have it, you can ever keep your word, help your friends and the causes you hold dear, give it to the poor; without it you are driven to lies and other vices until your character is lost." To minds like Jawaji's, fortune smiles only to beckon one to the service of one's community and country. So that while his business acumen and trade instincts were active in his press and foundry, the publication side of his institution had to be built up for quite other ends than business and profits.

In fact Jawaji Dadaji had begun publishing before he could be called rich. One of his earliest publications





'Akhand' type  
Great Primer Black No. 1



Akhand Type Case

was a compendium of ritual worship, printed as a *pothi*. It contained full directives and the related *mantras* for conducting most of the customary rituals and ceremonies of worship etc. that family priests are called upon to perform. Great care was taken to reproduce exactly the Vedic *mantras* and other formulae for each of the rituals; and the *pothi* was priced to suit the poorest pocket. During Jawaji's life-time thousands of these *pothis* spread widely, and the names of the press and its proprietor became household words. To Jawaji the good wishes, said and unsaid, of innumerable men were a greater reward than anything else. Thus it can be said that Jawaji's publishing activities began with almost an act of worship.

Sanskritists have special reason to remember Jawaji as a publisher. At a time when powerful interests were seeking to damn Sanskrit as a dead language and even men like Monier-Williams considered it dead (though he for some time only), Jawaji set out to print and publish books in this and other Indian languages. He gave heart to Sanskritists the world over by modernising its printing. Strange as it might seem, Sanskrit printing of real elegance to satisfy the cultivated tastes of Westerners came out of Germany, England, Russia and even Italy, but for a long time not from India. One has to look at the *Shatapatha Brahmana* (Berlin, 1855) or the *Sanskrit-German Wörterbuch* of Bohtlingk and Roth to be convinced of this. But such attempts were too costly. Only in India could Sanskrit books be printed as a business venture. But here too it was a doubtful proposition for, to many of the prospective Indian buyers

books meant handwritten copies, and printed ones were an unwelcome novelty — indeed an outright untouchable if leather bound, and dubious at the least on other counts too. An enterprising printer, perhaps Jawaji himself, found it advisable to be able to advertise truthfully that his books were printed in ‘ink made with cow’s ghee’ !

Careful proof-reading by well-versed Pandits was essential, but how or why should Sanskrit-spouting Shastris, a whole band of them, go to a non-Brahmin’s place and sit down to that kind of drudgery? Above all, how to persuade orthodoxy to co-operate with him to put forth in cold, contaminating print the sacred, secret word of the Veda?

And yet, Jawaji took the firm decision to print Sanskrit books as part of his legitimate activity. It was not out of charity that he did that; he looked upon it as his duty as a printer. How he got over the above difficulties is by now a buried mystery. Only a small detail is known — that each Pandit brought to the work-room his own pot of ‘pure’ drinking water.

But the Pandits and Shastris gathered around Jawaji Dadaji were not servants but personal friends. Certainly his deep humility and sincere reverence before learning and scholarship must have helped. He deferred to them in all matters concerned with religion and literature and once one of them was put in charge of a project, he never interfered in his decisions. Times too were changing and not for the better; the old learning could no longer lay down its own terms of employment. Nor was the old spirit dead yet — to sacrifice anything that



came in the way of preservation of the ancient lore. Loopholes could be and were found out of the old Shastric prohibition against broadcasting the Vedas to all and sundry. What the Shastras prohibited, so ran the counter-argument, was the direct teaching and elucidation of the Vedas to other than Brahmins. But if a Shudra chose to sit and listen and remember when Brahmins were being taught, that was none of the teacher's business; and any way, under the new regime he could not bodily remove a person sitting within hearing, whether by right or simple might. The responsibility and the sin therefore belonged to the unlawful listener only. Much less was there any sin in not speaking out the sacred word but only writing it down — who did what with it afterwards wasn't the writer's concern ! Who knows who all had been copying the Vedas since the ungodly art of writing was invented ! And worse still, into whose hands the copies had fallen ! The argument was specious; but what could one do in these days of the sinful *Kaliyuga* !

Nor must we forget that some of the scholars to whom Jawaji had a ready and constant approach were men in advance of their times who combined the virtues of the old tradition with the enlightenment derived from the Western connexion. There was a whole galaxy of them in and around Bombay at the time and Jawaji had access to them all. One of the greatest among them, Justice Kashinath Trimbak Telang, had been gathered into the international fellowship of scholars when he was asked to translate the *Bhagawadgita* in Max Muller's *Sacred Books of the East series*. The others were : Dr. Mahadev Moreshwar Kunte, Shankar

Pandurang Pandit, Gopal Hari Deshmukh (*Loka-hitawadi*), Narayan Vishnu Bapat, Mahamahopadhyaya Pandit Durga Prasad and Pandit Kashinath Pandurang Parab, both editors of his Sanskrit books and the *Kavyamala* series, Vinayak Kondadev Oka, editor of *Balbodh*, Ramchandra Bhikaji and Ganesh Bhikaji Gunjekar, Prof. Rajaram Ramkrishna Bhagwat, Pandit Govind Shankarshastri Bapat who was equally at home in Sanskrit as in Marathi, Narayan Balkrishna Godbole, Janardan Balaji Modak and Vaman Daji Oka, both editors in succession of *Kavyasamgraha*, Vasudevshastri Panshikar, and many others.

A person intimate with so many contemporary luminaries might have sometimes been tempted to give himself airs but Jawaji was never betrayed into that. In fact his modesty led him at times into self-disparagement, as when he exclaimed on hearing that the Government had made him a J.P. : "How could they do that? Why select me when there is Rajaram Shastri (Bhagwat) and so many others much more deserving?" When at a public meeting Justice Telang openly praised him, Jawaji withdrew from public gaze into a corner and stood there hanging down his head in great embarrassment!

Jawaji must have launched on his publishing activities within four or five years after starting his press, for in 1876, i.e. in the seventh year, he published Raghunath Bhaskar Godbole's *Bharatvarshiya Prachin Aitihasik Kosh* (Dictionary of Ancient Historical Information), a work which so great a scholar as Justice Ranade found

of enough authority to be first consulted when he prepared his lectures on the *Rise of the Maratha Power*.

Clearly the author must have started on it some years earlier, and with a definite promise of publication from Jawaji. In 1877, he published the *Manusmriti* with a Marathi translation by J. M. Gurjar, as also the first volume of *Vedārtha-Yatna*, edited with translation of the relative parts of the *Rigveda*, by Shankar Pandurang Pandit, to be completed three years later in 1880. About this time *Shad-Darshana-Chintanika* by Dr. Mahadev Moreswar Kunte was also published. Sanskrit classics were undertaken at least as early as 1879 in which year an edition of the *Kumarasambhava* appeared.

His services to the Marathi literature are naturally not known outside Maharashtra. The devout he devotedly served with his books of stories of practically every one of the gods of the Hindu pantheon. Few priests and fewer performers of Marathi 'kirtans' and expounders of the *Puranas* in Marathi could do without a book or two printed by him. Few men indeed could have become as rich with the blessings of so many and certainly the publisher of *Kavyasamgraha* (about which later) had given enough cause for special thanks from the literati of Maharashtra for what he served them with could not have contributed much to his till. Indeed the contrary : quite a number of his Marathi ventures rather took away from it. For example, a fine translation of Kalidas's *Raghuvamsha*, made by Pandit Ganeshshastri Lele, which had received an award from the Dakshina Prize Committee, was published by Jawaji. In nine years, out of the thousand copies printed, hardly

150 had been sold, after which the book must have become more or less dead stock. Same was the story with many other valuable works but not a word of regret ever escaped Jawaji over such losses.

In 1881 Jawaji started a Marathi monthly *Balbodh* under the editorship of Vinayak Kondadev Oka, one of the eminent educationists of his time. He was a ripe Marathi scholar, a prolific writer with a simple, charming style, and a man fired with nationalism. He took care of *Balbodh* for 34 years, 12 under Jawaji and 22 under his son Tukaramji. The annual subscription was six annas, half of which accounted for the postage ! There were 24 pages of crown 8vo size but they were a good bargain to the readers even in Jawaji's time.

Though in his first editorial Oka declared that he wished to reach children only, competent people have called *Balbodh* instructive also for grown-ups. The tenor of writing can be judged from the following appearing in the last para of a life-sketch of Tatya Tope : " This account is taken from books written by Englishmen. As such, it is like the picture of a man riding a lion, because it was drawn by a man and not by a lion." Oka must have also been wiser than his times for sorrowing over the suicide of the Peshwa younger Madhav Rao, he says that instead of taking his own life the Peshwa would have done better if he had dismissed Nana Phadnavis from his post and taken up the government in his own hands.

At the close of his stewardship Oka had given *Balbodh* readers 402 life-sketches and as many original poems



420 'moral' essays, 371 discourses on scientific subjects and 850 pieces on miscellaneous topics.

Jawaji also commissioned Oka to edit (mostly write) Marathi 'Graduated' (*Kramik*) Readers and they were used as school texts for many years. In Oka's own words, the books were meant to "provide literature to instil into young minds those principles which have made the people of Europe great and without which our own people cannot attain to that greatness." He insists that the urge to prepare and publish the books was much more Jawaji's than his own.

The series *Kavyamala*, started in 1886 and issued periodically, was a 'Collection of Sanskrit *Kavyas*, *Natakas*, *Champus*, *Bhanas*, *Prahasanas*, *Chhandas*, *Alamkaras*, etc.' under the editorship of Pandit Durga Prasad of Jaipur and Pandit Kashinath Pandurang Parab. The more important works issued through this series were later published separately.

The editing of each old text was thorough, though old-fashioned attempts were made to collect as many MSS of the particular text as possible. For example, a MSS was copied out for the series by a member of the royal family of Travancore. There is a general impression that editing of old text is a modern science which we learned from the West. This is not quite correct. Collation of variant readings from different recensions of a text is old enough in our country. But unlike the modern, the editor of old selected from amongst the collated variants the one that appealed to him most and he either neglected the others or mentioned some with varying degrees of disapproval. The *Kavyamala* editors

were ripe scholars but of the older tradition — upon which they did nevertheless improve, in that they recorded in foot-notes all the eligible variants besides the one they adopted in their text. They were more concerned with the discovery and publication of Sanskrit literary compositions of merit and did their work with erudite thoroughness, rendering great service to the world of learning. Each issue of *Kavyamala* contained 96 pages and the annual subscription was Rs. 6.

In 1889 Jawaji started his second periodical, *Kavya samgraha* in which were published the works of Marathi poets like Moropant, Mukteshwar, Anandatanaya, Vaman Pandit and others. It was edited by Janardan Balaji Modak and after him by Vaman Daji Oka. The labours that Modak put in on this series can be best judged from the words which, on the passing away of his friend, Jawaji got inscribed on all further issues of *Kavyasamgraha* : ‘*In Memoriam* to the late Janardan Balaji Modak — unconsciously inscribing thereby a memorial to his own generosity!’

Similarly the painstaking care of Vaman Daji Oka can be best judged by looking through his foot-notes appended to each volume of Moropant’s texts. Moropant, though a gifted poet, has a difficult, often abstruse style, and he was not given to hiding his learning. To disentangle his compounds, explain his *alamkaras*, spotlight his innumerable and often subtle allusions to our Vedic, Epic and Puranic mythologies — takes some doing. Oka did similar service to each of the other poets wherever necessary.

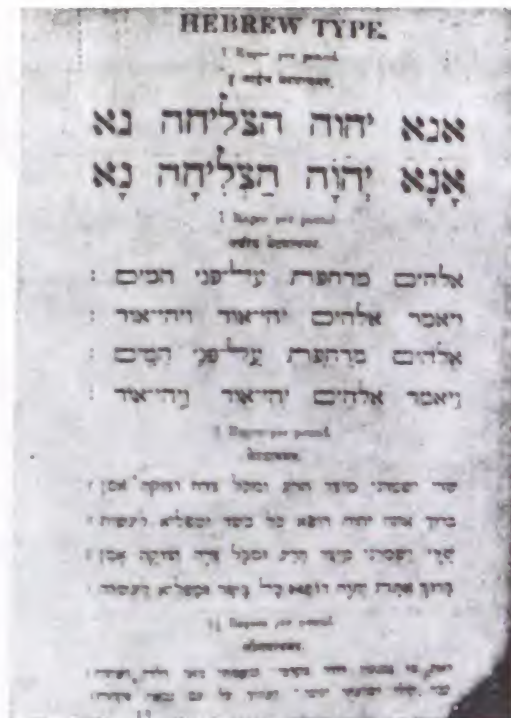
But the magazine and the two series were probably Jawaji's side activities. Publication of the sacred books took precedence over all, especially when he was getting such help and co-operation from some of the most learned men of his time. The Vedic texts, works on the *Karmakanda* and the *Dharmashastra*, editions of the many *Puranas*, and above all Vedantic works, especially of Shankara-Vedanta, were undertaken as a sacred duty.

When the Bombay Government threw open a competition among Indian type-casters and printers to bring out a complete edition of the *Atharva-Veda*, in type and layout exactly similar to those of the first edition of Max Muller's *Rigveda* printed in England, Jawaji was not the man to hold back. With the aid of his colleague Ranuji he cut and casted the exact type of the model and secured the work for his press. In truth, it was not much of a challenge to him. His and Ranuji's troubles had been reduced to half by the Government itself — when they gave preference to Max Muller's first edition, which had only a single type face for both text and commentary. Jawaji did not live to see all the volumes completed but the editor and his life-long friend Shankar Pandurang Pandit saw to its completion.

Jawaji Dadaji with his aims and ideals could not but be a hard taskmaster and the traditions he laid down in his press have endured for three generations. He and his son Tukaram Jawaji refused to introduce steam as motive power in the press for a long time, as they feared that steam power considerably reduced control over the printing process and, especially, Sanskrit was too sacrosanct for such an experiment.







Hebrew types

But a hard taskmaster need not be an unkind one and Jawaji was not. All employees who had been with him since his early days were with him on terms of thee and thou. His workers regarded him more an elder than a master. No tale of personal woe could fail of his active sympathy and help. Loyalty such as was shown to him is quite rare these days.

He was a man of prodigious industry. Nobody ever saw him idle. His hands and person were familiar with the smudge and grime of the composing room and the printing shop. The meanest work in his plant was never beneath his attention.

During his life Jawaji published 193 books in Sanskrit, 228 in Marathi and 15 in Gujarati and Hindi. He had casted seven varieties (or sizes) of types for Vedic Sanskrit, and 20 of Devanagari, 15 of Gujarati, two of Hebrew and one of Kannada.

He made substantial charities but only to deserving causes — after convincing himself of their usefulness and the *bona-fides* of their sponsors. Again, most were given anonymously — ‘ from a well-wisher ’ rather than in his own name.

Upon his death on 4 April 1892, Col. J. E. Jacob another of Jawaji’s life-long friends and the editor of his edition of the *Vedanta-sara*, wrote in the obituary published in the London journal *Academy* : “ This gentleman, Mr. Jawaji Dadaji, the founder of the Nirnaya-sagar Press, has probably done more than any other individual in India to raise Sanskrit printing to a fine art and the type cut by his establishment is unsurpassed by any in the world.” Dr. E. Hultzsch had already written on 15 March 1886 : “ The Nirnayasagar Press has done a great service in following European models in the get-up of its books.” Jawaji’s old employer, the *Times of India*, wrote : “ His death is a great blow to the art of printing and type-cutting.”

## TUKARAM JAWAJI CHAUDHARI

On Jawaji's death his vast responsibilities passed to his eldest son Tukaram Jawaji (*b.* 9 April 1864) who continued all his father's traditions.\* The son as the chip of the old block was even more devout



Tukaram Jawaji

than the father. Tukaramji had been carefully trained for the responsibilities he was to inherit. After a moderate education he was put under Ranuji's training for

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\*Jawaji's second son, a man of achievement and promise, had died at the age of 24 and it was this loss that had hastened Jawaji's death.



three years for type-cutting and casting. He mastered the technique and Ranuji used to relate how when he took a newly-cut type to Jawaji, the son too could suggest improvements in the master's work ! During his life the number of Sanskrit publications grew from 193 to 400, with an equal increase in Marathi, Gujarati and Hindi books. He also ventured into Kannada publication.

The son would no more allow faults to pass than did the father. A scholar is still living who saw Tukaramji ordering 50 printed forms to be destroyed when a mistake was discovered while printing.

Having better resources, Tukaramji undertook expensive schemes of Sanskrit publication. Two examples will suffice. Eight commentaries on Shri Shankaracharya's *Bhashya* on the *Brahma-Sutras*, together with the *Bhashya* itself, covering about 1500 pages in royal size and divided into two big volumes, were published about 1905. An equally big tome comprising Shankara's *Bhashya* on the *Bhagawadgita* and eight different commentaries appeared a few years later. The first and the third of these big volumes did sell out ultimately but they could have barely paid for themselves. It was all the same story as under Jawaji — books were edited and published as a matter of duty rather than for business. And the standard was not allowed to suffer for all that: witness the testimony of Dr. Bendall of Cambridge University who wrote in 1905: "The copy of the *Brahma-Sutras* comes duly to hand. I am greatly pleased with the book. It certainly maintains the reputation for excellent work and gives an example

to printers in India.....". In 1902, that is, ten years after Jawaji's passing away, Col. Jacob wrote in praise again: "As good wine needs no push, so the press which brings these out needs no praise from anyone, for has it not a world-wide reputation for excellence of workmanship? May it ever continue to be what it now is — the best in the Orient!"

One cannot help adding one last piece of evidence of Nirnayasagar's reputation abroad: For Dr. S. K. Belvalkar's critical edition of Bhavabhuti's *Uttaramcharitam* for the *Harvard Oriental Series* (Massachusetts, U.S.A.), Nirnayasagar was chosen across the seas for printing the next volume. Paper was shipped from America and the printed sheets were shipped back even while the First World War was raging!

To the two series of Sanskrit and Marathi periodicals and the magazine *Balbodh*, Tukaramji added a fourth, *Itihasasamgraha* which was devoted to Indian history. *Itihasasamgraha* began to be published in 1908 under the editorship of D. B. Parasnis and he made it authoritative in its own field. Each issue contained a hundred pages and two plates — either portraits of historical persons or sketches of old monuments. Tukaramji even succeeded in getting the co-operation of the great Rajwade for this periodical.

Oka has put it on record that Tukaramji functioned well all over the press and the foundry — in the purchase of quality metal for the foundry as in all the stages of book production and the organization of their sale. When renovation became necessary in the type scheme of Tilak's *Kesari*, it was Tukaramji whom

the Lokamanya called on to help and Tukaramji answered with the enthusiasm of a patriot rather than the readiness of a tradesman. Later, Tukaramji gave willing and active co-operation when Pandit Bhaushastri Lele proposed a wide extension of the Devanagari script reform started by the Lokamanya. Of course on both occasions Aaruji gave unstinted help with his genius for beautiful type-cutting.

The catalogue of the type-foundry issued in 1909 when he had been in charge for 17 years showed 48 varieties of English types, 23 of Marathi, 17 of Hindi, 3 of Jaini, 23 of Gujarati, 10 of Kannada and 7 of Hebrew, besides the *Akhand* and the accented Vedic types. The casting machines increased from 9 to 18, printing machines from 16 to 21, the monthly payment from Rs. 3,500 to Rs. 5,500 and the number of workers from 250 to 350. The types which were sold 'from Srinagar to Rameshwar' in Jawaji's time are now described as sold 'from Kanyakumari to the Himalayas and from Dwaraka to Puri'.

After the death of Tukaramji, who was childless, his younger brother Pandurang took up the reins and the press and the foundry continued to make progress. Towards the closing years of Pandurang Jawaji's life the institution appeared to have been under a cloud but is again looking up. Even today commercial considerations do not prevail as far as Sanskrit publication is concerned. The institution is still engaged on research and editing of Sanskrit books with its century old enthusiasm. In fact a project is afoot to see that at least six new books in Sanskrit are issued



every year. Two years ago a large volume entitled *Sanskrita Subhashita Kosha* was brought out. A recent example of *de luxe* printing at the press is the Marathi biography of the one-time 'First Citizen of Bombay' — Jagannath Shankarshet — which shows that even in these days of great strides made in the art of printing, the Nirnayasagar Press can hold its own with the best of them. And the family's tradition of charities continues unabated.



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